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hand. He mentioned with approval a plan which he stated to exist in your country of model drawing from memory. Finally, the lecturer dwelt upon the value of class teaching; and suggested the formation, at South Kensington, of a collection of drawings, studies, and pictures which should illustrate in detail the methods of the best modern painters. That many of these painters will disclose their precise methods, in successive stages, for the benefit of students, is perhaps too much to expect; but it may well be imagined that some of them would be sufficiently magnanimous



"THE ANNUNCIATION. FIGURE OF THE ANGEL."
BY FRA ANGELICO.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

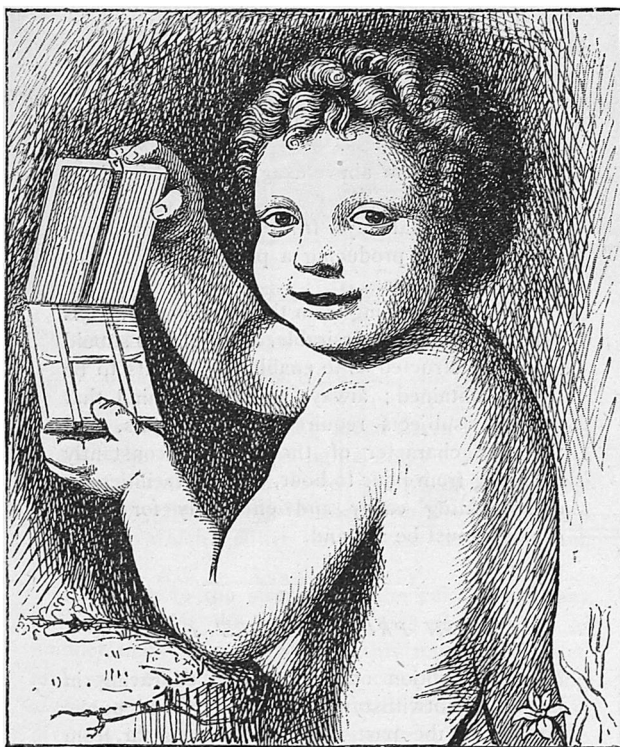
thus to disseminate what they know; and it would certainly be practicable to form a collection such as Mr. Ablett suggests of an impersonal character; without, that is to say, connecting any method with the name of a particular artist. Your readers will agree with me, I think, that this was a pregnant discourse; and as it comes from a practical man, who achieved success before beginning to give rules for it, the suspicion of theorizing, which invalidates so many lectures, does not attach in this instance.

To what extent art is permeating life in England may be judged, roughly, from the facts disclosed in the just issued annual report of the Science and Art Department. By this document it appears that during the year 1881 no less than 917,101 persons sought instruction in the state-aided art schools; being an increase over the year next before of nearly 80,000 pupils. These figures are a fair measure of the progress at least of taste for art, though not necessarily of knowledge or skill. If we include curiosity to see artistic objects as a motive worth taking into account, it may further be quoted that the number of visitors to local exhibitions to which South Kensington contributed works for show was in 1881 no less than 1,361,900, or 95 per cent beyond the number of 1880. It is likely that this last item of statistics will show a still further increase in future years, if, in the autumn session which the Irish have forced upon us, a bill passes, which has been introduced and stands over, under which the National Gallery will be empowered to lend works of art to other public art institutions in the United Kingdom. The time, I suppose, has not arrived for such cosmopolitan-mindedness as would admit of a system of international loans of pictures; but what is there against it? Even your Protectionists, I imagine, would suspend the tariff against paintings in favor of a consignment from Trafalgar Square.

Meanwhile, as the mountain will not go to Mahomet, let Mahomet come to the mountain: your travellers to this country, that is to say, should make a point of seeing the new acquisitions of the National Gallery, bought at the great Hamilton sale. That Mr. Burton landed some of the finest fish from the troubled pool at Christie's, is admitted on all sides, and that moreover without paying too dearly, which is more than can be said

of some of the private purchasers. Our National Portrait Gallery on the other hand got a little out of its depth in bidding for the interesting "conference picture;" which it has secured only at the expense of prospective savings. No one, all the same, disputes the wisdom of Mr. Scharf, the learned and competent director of this growing and interesting collection—one, by the way, which all visitors to England should include in their inspections when going round at South Kensington.

Whether the people of continental Europe take any such interest in English buildings as we do in theirs is perhaps doubtful: Americans, I imagine, are not so slow to value at least our unrivalled collection—so to put it—of cathedrals; and we hear of at least one party of Belgians, a guild numbering about a hundred, who are travelling this autumn with the intention of seeing Canterbury, Oxford, Rochester, and other cathedral cities. Our own people, perhaps, take too great an interest in continental art, and import it too freely, especially into our architecture. This is exemplified notably in our new Law Courts in Fleet Street; the continental features in which, as the structure approaches completion, come out plainly to observers who, like their designer, have travelled. They will not, I think, for that reason, increase the posthumous reputation of Mr. Street, who will ultimately rank, I have no doubt, as a supremely talented adapter, and not as a genius. Architecture, I should say, is not developing among us in the way of great public buildings. There is to be noticed, every day, more sign of life in our street and house architecture; and, I fancy, less and less heart in our church and institution designing. Walking about the West End of London one sees now something more than revival; from imitative Queen Anne work our builders have already, I think, gone on to a development as yet unnamed, and as yet incomplete, but real and so far as it goes original. In a few more years we may see not only a new domestic style established but churches built in the same style as our houses, which was the old practice, and perhaps the truest. Some approach to this healthy condition is exemplified in the church for the world-famed artistic suburb of Bedford Park, which partakes to a desirable degree of the character of the well-known villas and public buildings here erected from the designs of this architectural R.A., and others.



"A LAUGHING BOY." BY LEONARDO DA VINCI.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

A considerable storm which was raised some time ago by impulsive gentlemen of sentiment in regard to the restoring of St. Mark's, Venice, may be taken as reduced to a calm by the report of one of our autumn tourists who has inspected and investigated. It is conclusively shown that the builders of this great church did not, as was by some opined, construct the floor in undulations, by way of "symbolizing the waves of this troublous

terrestrial life;" the undulations are the result of irregular subsidence which has in places cracked the larger slabs into many pieces. It is also shown that in veneering the outside with marble the original builders had no scruples against what has been denounced as "sham," for the iron bolts which Mr. Ruskin considered to be avowals of the veneering process are found to be later additions in the way of repair. If the net result of this warm controversy has been to put "gush" in a ridiculous position so much the better for real art, which is not unpractical. At the same time that



"THE ANNUNCIATION. FIGURE OF THE VIRGIN."
BY FRA ANGELICO.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

the restoring at Venice is being uniformly well done would be too much to assert.

You will probably have heard of the new invention which threatens to supersede chromo-lithography. That "Hoeschotype" can accomplish in five printings what can only be done by chromo-lithography in from fifteen to twenty is demonstrated; that the apparatus of the new process will bear the same wear and tear as the chromo stones is doubted, or rather is negatived by the experts. All the same it is a new departure, and there is such a thing as improving an improvement. Some of us, however, do not hear without irritation of improved methods of turning out pictures by machinery. For my part I would sell for what it would fetch the finest chromo-lithograph that my dearest friend could present me with; but there are, I believe, those who value these melancholy simulations.

JOHN CROWDY.

ARTISTIC SUGGESTIONS FOR AMATEUR PHOTOGRAPHY.

THE whole picture should be composed with reference to some one important object, to which all the rest stand in some more or less definite relation.

The figure itself should be thoroughly in keeping with the scene. Just as a neat trim villa is a particularly uninteresting subject for a picture, so a carefully dressed person looks completely out of place in any rural scene. A laborer, a pedestrian carelessly dressed, country children, these are figures in keeping with the subject. If a river or a lake form part of the picture, a man fishing or wading will add to the life of the scene; but whatever the object introduced, it must be in keeping with its surroundings. Generally speaking, whatever is neat, trim, or elegant, is displeasing in any view of natural scenery. A handsome carriage introduced into a picture will look absurd; a farmer's cart will probably be in place, and a great help. It is not so much the object itself as its condition. The rule that persons in the view must not look toward the camera must never be forgotten.

It is always within the power of the photographer to place the horizon where he will. Raising the horizon

line will often increase the beauty of the picture, but, it must be confessed, somewhat at the expense of truth. When the object of the photograph is simply to produce a beautiful picture, it is perfectly allowable to modify and improve the scene in any way we can. But when a truthful representation is required, the greatest care will be needed, and the camera must be accurately leveled. The idea that photographs, being produced by mechanical means, are necessarily correct representations of natural objects, is absurd. Nothing is easier than to create false impressions with the aid of photography.

It is an axiom with artists that the horizon shall never come across the middle of the picture and divide it into two equal parts, but always above or below it.

The effect of a high light in the extreme distance is greatly enhanced by placing a dark object in the foreground, somewhat under it but not perpendicularly. This acts partly by throwing the distance farther back and thus powerfully aiding the impression of distance, and partly because the lights become lighter and the darks darker through contrast.

In a landscape the best effects are to be secured by contrast; but in photography, as we have no effects of color, our contrasts are limited to those of light, size, form, character, season, and mass.

Of light, as when the artist throws his deepest darkness against his highest light, thus strengthening both.

Of size, as for example, when the greatness of the majestic oak, is made more apparent by the shrubs or bushes at its base.

Of form, as when the grand elevation of the mountain is further ennobled by the level lake or plain at its foot.

Of character, as when the graceful lines of pine trees are contrasted with rugged roughness, as in Alpine hills; or when slight and tender vines with delicate tracery are seen clinging to strong trees or the rocky sides of hills, or are contrasted with the rigid lines of architecture.

Of season, as when winter snows look down from the mountain upon summer verdure in the valleys beneath.

Of mass, as when light clouds, the lightest of all

In portraiture, the exceeding nearness of the object, the difficulty of obtaining proper illumination and appropriate surroundings, together with other obstacles, both optical and mechanical, combine to such a degree as to render it far more difficult of accomplishment than landscape photography.



"PORTRAIT OF A YOUTH." BY ANTONELLO DA MESSINA.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

The better way for the amateur is to visit some studio known to produce good work, and study the apparatus and facilities there found. Good pictures of persons and interiors can be produced with the pocket cameras, but it is impossible to go into the subject properly within the limits of these hints. Those who desire to perfect themselves in portraiture are advised to purchase a copy of Lea's "Manual of Photography," which contains very full and explicit instructions, with diagrams and cuts of everything necessary, besides being a general reference book upon all branches of photographic information.

A few general remarks, however, may be in place.

1st. Horizontal rays coming directly from the front produce flatness.

2d. Light from above exaggerates all the features.

3d. Horizontal rays from one side are very unsatisfactory, producing a pinched and forlorn expression of face.

4th. Light coming from the front upper side is generally the most desirable, and a studio should be so constructed as to enable these lights to be readily obtained; always bearing in mind that different subjects require different lights, and that the character of the light is constantly changing from hour to hour, and the facilities for compensating easily and effectively for these changes must be at hand.

ENGLISH PRINTSELLERS' FRAUDS.

THE condition of etching and engraving in England, notwithstanding the increased public interest of the past few years, seems far from satisfactory. Mr. Seymour Haden, in the course of a recent lecture on "The Elements of Etching," at the London Institution, complained of the frauds practised by unprincipled printsellers to the detriment of etchers, and of the inexplicable refusal of the Royal Academy to hang original etchings, although it admitted engravings, perhaps already exhibited in the shop-windows, copied from pictures. The motives which influence the action of the Royal Academy have always been inscrutable and utterly past finding out. But there surely ought to be some mode of protection from the frauds of the printseller. It is the public, however, even more than

the artist that needs this protection. There seems to be particular cause of complaint against the Printsellers' Association. The principal charges against this organization are that it allows its stamp to be used on an unlimited number of "proofs," and takes no steps to protect the public against the "subscription" frauds committed by its members. The use of the stamp of the association ostensibly is for the protection of buyers. It really looks like a deliberate plan to deceive them.

Mr. Seymour Haden recently publicly denounced the methods of the Association, and now Mr. Brooks, himself a member, follows in a communication of a similar character to The Artist, making some revelations which must be particularly interesting to "subscribers" to the works he mentions. He says that not only is there no limit to quantity of impressions of any plate which the Association will allow, but "neither is there any limit as to quality; any rubbish so long as it is engraved on steel can be stamped." To increase the subscription list it is the custom to declare to the subscribers, and also to make a declaration in the books of the Printsellers' Association, that the "plate shall be destroyed after the subscription list is printed." The following examples adduced by Mr. Brooks show how the public is swindled in accepting such promises:

"The Allied Generals before Sebastopol" was declared 1856; 3025 proofs were declared to be stamped, "the steel plate to be destroyed after the prints were taken." This plate was not destroyed, but sold to the cheap market. It is still in existence; and what was sold to subscribers for 15 guineas, can be bought now for a few shillings—less the stamp. "The Derby Day" is another subscription plate. It was declared in 1850 as follows: 1025 artist proofs at 15 gs., 1000 proofs before letters at 12 gs., 1000 lettered proofs at 8 gs., and 2000 prints at 5 gs., "plate to be destroyed after the above are printed." This plate is still in existence and is printed from as often as required. "Relief of Lucknow," declared in 1861, was also a subscription plate. Upwards of 8000 proofs were declared to



"PHILIP IV. KING OF SPAIN." AFTER VELASQUEZ.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)



"EDWARD VI." PROBABLY BY STREETER.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

visible objects, rest upon mountains, which of all natural objects give the most striking effect of might.

In a word, the beauty of contrast is that which most completely pervades all nature. All our ideas are formed by comparison, and contrast is comparison in its most vigorous form.

be stamped of this plate; it was afterwards sold to the cheap market, and impressions can be now purchased for a few shillings, less the stamp. "Obedient to the Law," and "Patient in Tribulation," also subscription plates, were declared in 1868. 1450 proofs were declared and 2000 prints; "the plates to be destroyed